

5 Chor. a.c.
Passionsgesänge

für vierstimmigen gemischten Chor a cappella

von
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Op. 52

Passionsgesänge

Adoramus te

Franquillo (S. 56)

Soprano: Ado - ra - mus se, a - doramus se, Christe, et be - medi - ci -
 Alto: A - do - ra - mus se, Christe, et be -
 Tenor: A - do - ra - mus se, ado - ramus se, Christe, et bene - di - ci -
 Bass: A - do - ra - mus se, Christe, et bene -

cresc.

Mus - tibi, quia per sanctam crucem tuam redemisti mun - dum.
 medicinus tibi, per sanctam crucem tuam redemisti mun - dum.
 iuns tibi, qui a per sanctam crucem tuum rede - misti mun - dum.
 dicimus tibi, sanctam crucem tuam rede - misti mun - dum.

qui passus es pro nobis, qui passus Domi - ne, do - minne, misere -
 es pro nobis, es pro nobis, Domi - ne, do - minne, misere -
 qui passus es pro nobis, qui passus Domi - ne, do - minne, misere -
 qui passus es pro nobis, es pro nobis, Domi - ne, do - minne, misere -
 mun - dum. mun - dum. mun - dum. mun - dum.

nobis, misere - rete mun - dum. bis. p.
 nobis, misere - rete mun - dum. bis. p.
 rete nobis, misere - rete mun - dum. bis. p.
 rete nobis, misere - rete mun - dum. bis. p.

Ernst Friedr. Schönbach, op. 52

Popule meus

hangzaun w. ausdrucksvoll (I. 63)

Sopran
Alt

Tenor

Bass

Po-pu-le meus, Po-pu-le meus, quid fe-cit tibi?

qui-fec-tis tibi? solo

qui-fec-tis tibi? 2 aut in quo con-tri-

aut in quo con-tri-stavi te?

re-spon-de mihi.

re-spon-de mihi.

stavi te? aut in quo con-tri-stavi te? re-spon-de mihi, re-spon-de mihi.

molto crescendo

A-gios o Theos. Sanctis De-iis. A-gi-os ischy-ros. Sanctis for-tis. A-gi-os a-

A-gios o Theos. Sanctis De-iis. A-gi-os i-oly-ros. Sanctis for-tis. A-gi-os a-

thannatos, e-lei-san i-mas. Sanctis iun-mas ta-lis, mire-re, mire-re,

thannatos, e-lei-san i-mas. Sanctis iun-mas ta-lis, mire-re, mire-re,

dum. mire-re, mire-re no-bis,

mire-re no-bis.

mire-re no-bis.

Tenebrae

Breit mit höchster Empfindung (L. 63)

The musical score consists of five systems of music for three voices (SSA) and piano. The vocal parts are on treble, alto, and bass staves. The piano part is on a separate staff at the bottom. The score is in common time, with various key signatures (G major, A major, C major). The vocal parts sing in unison or in two-part harmonies. The piano part provides harmonic support and rhythmic patterns. The score includes Latin text from the Mass, such as "Te - ne - brae fa - et hoc sicut", "pe - ri - um puer - das - i", "magna: de - nis ueis", and "vo - ce magna a - rit". Dynamic markings include **ff**, **f**, **mp**, and **pp**. The score ends with a forte dynamic and a crescendo.

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molto express.

meum. *mf* in-spira-to ca-pite, e-misit spi-ri-tum.
meum. *mf* *mf* incli-na-to ia-pite, e-misit spi-ri-tum.
meum. *mf* *mf* in-spira-to ca-pite, e-misit spi-ri-tum.
meum. *mf* *mf* in-spira-to ca-pite, e-misit spi-ri-tum.

iu-sli-ua-to ca-pite, e-misit spi-ri-tum.

Vexilla regis

feierlich bewegt

1. re-bil-la Be-gis pro-de-unt; fil-gas Cruciis dux-te-ni-sim,
2. ar-bor de-cora et ful-gi-da, orna-ta re-gis pro-pri-tya,
3. de-va-ta, ex-istens bra-chi-ros pre-sertim po-pou-dit vae-ca-li,
4. fo-sa-lu-tio tri-ni-tas, col-laudet o-nus spi-ri-tus:

quo cause car-nis Can-di-ter suspensus est pa-ti-entia-lo.
electa di-guo si-pie-te tam-someta uenientia han-go-te.
statera fa-cita cor-po-ris, fuli-que torre-dam far-ri-a.
qui-bus crucis vi-cto-riam largioris, ad-de gressu-um.

pian.

Criit ave

5

Solus dulcis(1:60)

crescendo

hoc pa- ri- o- nis, upo passio- nis tempo.

ni- ca, hoc passio- nis, hoc passio- nis tempore,

ni- ca, hoc passio- nis, hoc passio- nis tempore,

hoc pa- ri- o- nis, hoc passi- o- nis, au-

re, ange piis jin- sti- ti- am, ju- sti- fi- am, re- is- que do- na,

au- ge piis jin- sti- ti- am, ju- sti- ti- am, re- is- que do- na, au- ge piis jin- sti- ti- am, ju- sti- ti- am, re- is- que do- na,

do- na, do- na ve- ni- am, do- na, do- na ve- ni- am,

re- is- que do- na, do- na, do- na ve- ni- am.

6

O bone Iesu

Schwungig, innig (♩ = 52)

The musical score consists of three systems of music for three voices (Soprano, Alto, Bass). The first system starts with a forte dynamic (f) and includes lyrics such as "bo-ne je-", "miser-e-re", and "no-bis". The second system begins with a piano dynamic (p) and includes lyrics like "re-de-misti nos, re-de-mi-si" and "nos sau-gui-ne". The third system starts with a forte dynamic (f) and includes lyrics such as "miser-e-re ne no-bis". The score also features dynamic markings like "mp", "crescendo", and "dim. e rit.", and performance instructions like "p".

Christus factus est

7

Moderato (L: 72)

Chri - stus fa - chus est pro no - bis, pro no - bis,
 Chri - stus fa - chus est pro no - bis, pro no - bis, pro
 Chri - stus fa - chus est pro no - bis, pro no - bis, pro

o - be - di - ens is - que ad mor - tem, mortem autem
 o - be - di - ens is - que ad mor - tem, mortem autem
 o - be - di - ens is - que ad mor - tem, mortem autem

fa - chus est pro no - bis o - be - di - ens is - que ad mor - tem, mortem autem

rit.
crucis. a tempo

crucis. mf exal - ta - bit il - lium, et dedit il - li
 crucis. Propter quod est de - nos exal - ta - bit il - lium, et de - dit il - li
 crucis.

no - men quod est su - per om - ne no - men, quod est su - per
 no - men quod est su - per om - ne no - men, quod est su - per

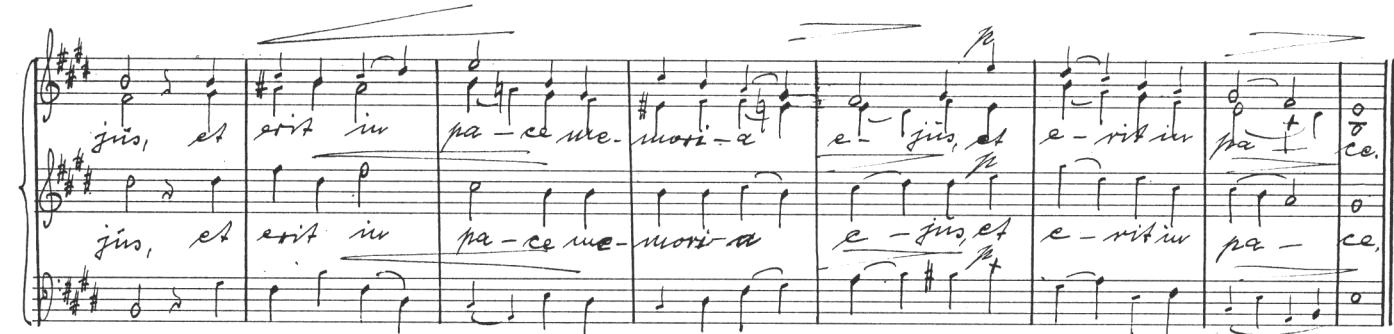
om - ne no - men

Ecce quamodo

Grave (L. 56)

The musical score consists of five systems of handwritten notation for voices and piano. The first system starts with "Ecce, quamodo mori-tur". The second system begins with "pit cor-de", with "mp" above the piano part. The third system starts with "ne-mo con-si-de-rat: a fa-ci-e". The fourth system begins with "solus vobis", with "mp" above the piano part. The fifth system starts with "ce fa-ci-tus est lo-cus". Each system includes lyrics in Latin and dynamic markings like *f*, *p*, *mp*, and *mf*.

Ecce, quamodo mori-tur jir - osus, et ne-mo per-ci-
Ecce, quamodo mori-tur jir - osus,
pit cor-de, et ne-mo per-ci-pit cor-de: vi - ri iusti tol - liuntur, et
et ne-mo per-ci-pit cor-de: vi - ri iusti tol - liuntur, es
ne-mo con-si-de-rat: a fa-ci-e i - ni qui - ta - sis
ne-mo con-si-de-rat: a fa-ci-e i - ni qui - ta - sis sub latu - est
solus vobis et e - rit in pa - ce ne - mo via e - ius. fieri licet
in pa - ce, in pa - ce, in pa - ce. In pa -
ju - os, in - pa - ce, in - pa - ce. In pa -
ce fa - ci-tus est lo - cus e - ius, et in si - on ha - bi - ta - ti - or e -



Canticum Paschale.

Largo (♩ = 66)

me: inf cresc.

me: et sanctam resur-re-ctio-neum tri-um laudamus, et
inf cresc.

me: et sanctam re-surrec-tionem triduum laudamus, et

me: glo-ri-fi-ca- - min-ec-ce e-nim, ec-ce enim propterea lignum venit
glo-ri-fi-ca- - min-ec-ce e-nim, ec-ce enim propterea lignum venit

gau- di-um in uni-verso mun- do. De-us

gau- di-um in uni-verso mun- do. De-us

Fine

This section contains a setting of the Easter Canon (Canticum Paschale) for three voices (SATB). The vocal parts are written on three staves. The lyrics are in Latin. The music includes dynamic markings like 'inf' (infinitus), 'cresc.' (crescendo), and 'mf' (mezzo-forte). The tempo is indicated as 'Largo (♩ = 66)'.

10

misericordia nostra, et be-ne-di-cat no-bis, et be-ne-di-cat no-bis: il-lin-minet vultum
et be-ne-di-cat no-bis, et be-ne-di-cat no-bis: il-lin-

in-uum super nos, il-lin- mi-ret, et mi-zer-a-bis no-
mi-ret, il-lin- mi-not vultum, in-uum super nos, et mi-zer-a-bis no-

stri, et mi-zer-a-bis no-stri.
stri, et mi-zer-a-bis no-stri.

D.C. al Fine

In monte Oliveti

Schraghalton (♩ = 58)

crescendo

In monte o-li- ve-ti o- na-vit ad Pa-tram:

Pa-tram, Pa-ter, si fi-e-ri

not- est, transat a me ca-lix i- ste.

mf

Spiritus quidem prouerbus est, caro au-tem in fir-ma: fi-at

Spiritus quidem prouerbus est, caro au-tem in fir-ma: fi-at

vo-lun-tas tu

vigi-la-te, vige-la

et o-ra-te, ut non in-tratio in-sen-

ta-ti-o-nem. neum. mf

ut non in-tratio in-sen-

ta-ti-o-nem. neum. Spiritus quidem prouerbus est, caro au-tem

in fir-ma: fi-at vo-lun-tas tu

in fir-ma: fi-at vo-lun-tas tu